CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Byrnes Given Variety Award

Hirliman To Make Films In Canada

Six features and possibly 12 will be made in Canada by George Hirliman, well-known producer, he informed a representative of this publication in Hollywood last week. The first, "Miracle at Ste. Anne," will get under way about July 15 in the district in which

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Industry Building Continues Pace

Current construction news in the industry reveals that a proposal for a drive-in theatre for Chilliwack, British Columbia, is being considered by the township council. Albert Price of Vancouver who asked the council for a license or franchise was inform-

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Former USA Secretary Of State Named Top Humanitarian

Saying that he did not believe that there exists a "bankruptcy of statesmanship," James R. Byrnes, former Secretary of State, told guests and delegates at the Eleventh Annual Convention of Variety Clubs International that "under the circumstances, if war should come, it will not be because the people want war, but because of the incapacity of those who control the government."

Byrnes, in his address which was recorded in Washington and transcribed to 1,200 of the nation's leading amusement industry executives at the recent banquet on a sound stage at Warner

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Tent 28 Prepares Baseball Night

Through the aid of Barker Pete Campbell of the Toronto Baseball Club, that team and Baltimore will play a regular league game on Monday evening, June 16th for the Variety Club's projected vocational school for crippled children.

Players are waiving salary, teams are giving up their percentage and Campbell and associates will donate the park free and pay all expenses.

A souvenir program is being arranged, as well as novelties for that evening. The game will be held the following night if it rains.

Variety Hears Toronto Story

The intention of Tent 28, Toronto, to undertake a vocational guidance school for crippled children in Ontario drew prolonged applause from the delegates assembled for the 11th annual convention of the amusement world's great service or-

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'I Remember Mama'

Irene Dunne and Barbara Bel Geddes will be starred and Oscar Homolka will have a featured role in "I Remember Mama," which RKO Radio will release.

Production In Canada Now Definite—Rank

Production in Canada of feature-length motion pictures will be started by the J. Arthur Rank Organization immediately if a story of sufficient merit and importance can be found, stated J. Arthur Rank, head of the organization, at a recent press interview at the Royal York Hotel in Toronto. Rank's visit to the USA and Canada is a combined business trip and vacation, with one of the primary objects, the gaining of more playing time for his British productions in the USA, having been successfully negotiated.

Canadian talent will be featured in the films in the Domin-

(Continued on Page 3)

'Can't Get That Gal'

PRC has set "Can't Get that Gal" as the new title for the film formerly named "Silent Voice." Stars are Sheila Ryan, Edward Norris and Chill Wills.

Foster Back In NFB

Ralph Foster of the National Film Board, who left Canada early in 1945 to act as commissioner for the Australian Film Board, has returned to the NFB and taken up his appointment as executive assistant to Ross McLean, film commissioner.

English To Direct

John English has been signed to direct Columbia's first Gene Autry film.

Fitzgibbons Tells All

Chief Barker John J. Fitzgibbons of Tent No. 28, Toronto, tells the world about the aims and objects of Variety over the radio in Hollywood. He was one of the Canadian delegates at the 11th annual convention of the Variety Clubs International.

Curtiz Buys Story

Michael Curtiz has purchased the original screen drama, "No Common Clay."

'Romance In High C'

Jack Carson, Oscar Levant and S. Z. Sakall head the cast of Warners' "Romance in High C."

BRITISH NATIONAL'S CANADIAN STUDIOS

British National Films Limited definitely intends to establish studios in Canada for the making of "bigger and better" movies, according to a statement by Louis Jackson, managing director and executive producer, before leaving Hamilton, Bermuda, for Montreal.

ALL THE THRILLS OF REX BEACH'S MIGHTIEST ADVENTURE STORY!

UNIVERSAL presents

Rex Beach's MICHIGAN KID

in CINECOLOR

SEE . . . stage hold-up!

SEE . . . the famed Rawhide bank robbery!

SEE . . . the West's greatest posse chase!

SEE . . . the battle of Rawhide!

SEE . . . the saga of the West's most dangerous man!

Directed by RAY TAYLOR
Produced by HOWARD WELSCH
Story and Screenplay by ROY CHANSLOR
Additional Dialogue by Robert Presnell, Sr.
Story suggested by Rex Beach's "Michigan Kid"

starring

JON HALL · VICTOR McLAGLEN
RITA JOHNSON · ANDY DEVINE
with MILBURN STONE · WILLIAM BROOKS · LEONARD EAST

EARLY DATES ARE AVAILABLE ACT NOW!

Empire-Universal-Films Limited

Variety Hears Toronto Story

(Continued from Page 1)

ganization in the Ambassador Hotel, Los Angeles. The report of Tent 28 was made by David Griesdorf, delegate, who informed the audience of barkers from the USA, Cuba, Mexico and the Dominion that Canada had established the first tent outside the USA, thus providing the impetus for Variety to become international.

Canadian barkers present at the convention beside Griesdorf were Chief Barker John J. Fitzgibbons, Sydney Samson, Gordon Lightstone, Harry Allen, Nat Taylor, Harry Mandell, Paul Maynard, Lou Appleby and Hye Bossin.

It was John J. Fitzgibbons who set the financial goal for Variety during the next year—$2,000,000. Canada's Chief Barker, chosen to tell the people of California about the aims and objects of Variety, informed the radio audience during the interview that he would be disappointed if Variety did not expend that sum on welfare. The press took its lead from his statement. Bob O'Donnell, National Chief Barker who presided over the convention, accepted Fitzgibbons' challenge. John Harris, Big Boss, found that the pledges were several hundred thousand dollars short of two million and the Canadian tent raised its goal from $82,000 to $100,000.

Membership of the Toronto tent, still less than a year old, numbered 208, of which nine are associate members. Since its inception the tent had equiped two rooms in the children's hospitals, provided free movies for shut-ins, and spent $1,950 for donations to various charities, Griesdorf reported.

Many worthy endeavors and projects were announced by the various tents, among them the plan of the Los Angeles tent, No. 25, the convention host club headed by Charles Skouras, to adopt 800 Greek orphans.

During the sessions R. J. O'Donnell of Dallas was elected to a fifth term as International Chief Barker. Others re-elected were Carter Barron, Washington, DC, first assistant; C. J. Latta, Washington, Albany, second assistant; and Marc Wolf, Indianapolis, dough guy.

Singer Appeal Wins

Appeal from a three-month sentence by owner-manager Hymie Singer of the State Theatre, Vancouver, for allowing an indecent performance was upheld in county court, but the conviction was allowed to stand and a $50 fine imposed instead.

Production In Canada Now Definite—Rank

(Continued from Page 1)

ion if it can be found and while a script is not available there are a couple of possibilities that are at present being examined. Local movie-making in the different sections of the British Commonwealth is part of the Rank plan to put realism into films and to show the character of the people in the countries that make up the Commonwealth.

Speaking of British production, Rank said that his studios would turn out approximately 30 features this year, of which eight would be in Technicolor. Box-office figures in Great Britain showed that British films, on the average, were outdrawing those from any other country by £100 (over $400) per week in all theatres. Australian takes for these films were also stated as outgrossing any other. The Hon. J. Earl Lawson, head of the Canadian Odeon chain, mentioned that in 1946 in the Odeon circuit here, British films were averaging greater grosses than those supplied by any other company with which they did business.

Questioned about the "Modern Age" documentaries, Rank said that Canada would be featured in one of them soon. His special films for children, used for showing at Odeon Kids' Club meetings on Saturdays were at present being turned out at a rate sufficient only for one meeting out of every five, but by Fall it would be two out of five and by next year enough would be produced to cover every meeting. His first animated short was almost ready for release and religious and educational film production was being expanded and hastened. The last-named were being made at the rate of one a week, with the help of an advisory committee from the British Ministry of Education.

In the last two years, Rank said, most of his stars had been signed to ten year contracts, because of the serious inroads Hollywood has made by offering them long-term agreements. Previously only a verbal agreement had been necessary. Practically none of his producers was signed, for the reason that Rank believes that if a producer is not satisfied working for him and is forced to remain under contract he will not be able to do his best work and that is something he would rather avoid. Several of his directors had been given contracts, mainly because they had desired them as a measure of security.

British film quota laws require that theatres in Great Britain must play at least 17½ per cent British-made films, but Rank's two circuits played about 30 percent while others used 20 per cent, therefore no difficulty was encountered in that respect. Due to the dollar shortage, however, it was necessary to gain greater playing time for British productions in other countries, especially the USA, so that less money would go out of England and more would return. While in the USA Rank pointed out to American companies that he was given USA-made movies almost 70 per cent of the playing time in his theatres and asked for more for his on American screens, with as he said very satisfactory results. As he put it, "We are in strong competition with Hollywood, but it is friendly competition." Universal Pictures, one of the Rank interests on this continent, will buy controlling interest in some 50 theatres in the USA shortly, in order to assure that British films will get this needed playing time.

Rank did not believe that there was any chance of nationalization of the film industry by the British Government due to the fact that any creative art was difficult to nationalize.

Of past productions Rank said that "The Seventh Veil" was probably the greatest financial success in view of the cost of making it. "Henry V," he said, would probably be the greatest overseas grosser. "Caesar and Cleopatra," which cost about $6,000,000 to make due to war shortages and difficulties, would most likely not return its cost.

British Admissions

According to a recent statement by T. O'Brien, British Labor MP, there are 33,000,000 paid admissions to theatres in Great Britain each week. Estimated population is 47,000,000.

Continues Pace Industry Building

(Continued from Page 1)

ed that the franchise could only be given by a vote of ratepayers and that the council would seek further information about the license.

Theatre Holding Corporation will erect an 1,100-seat theatre at the corner of First avenue and Lakeshore Road, New Toronto.

O. C. Polenske, owner of the 571-seat Royal Theatre, the only one in Fort Frances, Ontario, is contemplating building a second one there. To cost between $25,000 and $50,000, the site for the new house is at present under negotiation. City Council approved a permit for the building of a new theatre in the Westmount section of Montreal. At present the only house there is the United Amusements' 1141-seat Westmount Theatre.

Work is expected to get under way shortly on the 575-seat $30,000 house for Belanger and Gauthier in Mont Laurier, Quebec. Plans are by S. Cyr of Quebec City. Work is also due to start shortly on Famous Players Paramount Theatre, the replacement for the Orpheus, in Halifax, Nova Scotia. Contract for the 1,242-seat structure has been let to the Parsons Construction Company and it is expected to be completed by December.

Six contractors have so far entered bids on France Film Company's $300,000 theatre in Quebec City. Designed by Jean Julien Perrault, Montreal, the house will have 1,300 seats.

F. G. Spencer Company, Maritimes theatre circuit operators in association with Famous Players, has announced that the new Paramount Theatre in Amherst, NS, is virtually complete, but the shortage of vital materials is causing some delay. Expectations are that it will be open in about six weeks.

THEATRE WANTED

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371 Richmond Street
London, Ontario.

Canadian Film Weekly

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HYE BOSSIN, Managing Editor

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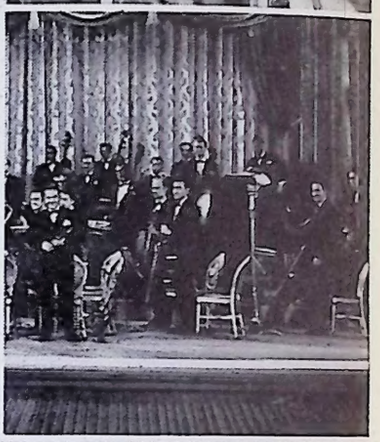
'The Fabulous Dorseys' UA Musical Treat

WITH such names as Tommy and Jimmy Dorsey, Paul Whiteman, Henry Busse, Mike Pingatore, Ziggy Elman, Bob Eberly, Helen O'Connell, Art Tatum, Stuart Foster and Ray Bauduc, United Artists' "The Fabulous Dorseys" will hold a special attraction for bobby-soxers and music lovers.

In telling of the early lives and controversies of the two Dorsey brothers, the film provides pleasant recollections of the "Roaring Twenties."



In the City of the Angels

Canada Made Quite a Hit

Variety Journey Journal

At the Union Station the USA Customs man opined that my name was familiar, then remembered having read me or it somewhere but was no less diligent in his inspection. This mild surprise followed one caused by the fact that a not-unpretty miss, by no means a Powerful Katrinka, wheeled my trunk in —a femme baggage smasher.

I ran into Murray Little and relatives bidding bye-bye to bro.-in-law Lou Appleby and frau. I next discovered that Columbia's Lou was famed beyond my knowledge, for the name of my car was Rosenfeld. On having a few nightcaps with the Applebys it came to my notice that their car bore a name that was either cute or clinical—Spuzzum.

In Chicago I stopped off for a day but it took from morning until 4 p.m. to get into a showerless room at the Stevens. While waiting I wandered into the vast Chicago Theatre to see Jack Benny, Phil Harris, Rochester and Marjorie Reynolds in person. They didn't do much, their very presence being enough to satisfy the customers. The last time I saw Benny in person was on the stage of Shea's Hipp, from which he was driven by a peashooter in the hands of a drunk. The first time was when he was No. 2 or No. 3 on the bill of the Shea's Vic and working alone. I recall him pointing to the musicians in the pit and saying: "There are the only guys in the world who wear brown shoes with tuxedos."

The Variety International and the John Harris pulled out of the Chi station loaded with barkers from many cities and in Kansas City we picked up the Memphis train. The USA barkers brought their own refreshments, mainly Canadian rye of lesser quality.

During the trip the air was filled with trade talk, gin rummy conversation and outcries, Saturday night jokes and so on. Our train was escorted by New York's Lou Schuster of the Santa Fe, a grand fellow who was Chick Lewis' nominee to see that everything went well. And it did. It was a grand trip all the way.

Looking out of the windows you could tell that it was spring everywhere because we passed over or beside so much water and no one was in or on it. Railroad travel, from a visual point, is best when you are out of the cities or towns, for all you see of them is their rear.

Scenically the most interesting part of the trip was New Mexico—oppressive deserts, dried lake beds, near hills and far mountains, ruined adobe houses, great chasms, gorges and valleys looking as though they had been torn out violently by Nature's hands, and, near the railroad tracks, rusty tin cans and empty whiskey bottles.

The trains arrived in the Sante Fe LA station together, or as my porter put it, "side by each." There Hollywood barkers, newsreel men, girls handing out oranges and Mexican singers and dancers greeted us.

Three busses bearing banners reading "Monogram Greets Variety Barkers" were waiting to deliver us to our hotels. I looked twice when my bus advertised Grant's Tomb, 3,000 miles away in New York, and soon discovered that they were the old 5th Ave. busses purchased for the making of Mono's "It Happened On Fifth Avenue."

My hotel was so far from the Ambassador and the others that I began to think that the driver was really taking me to Grant's Tomb. I travelled about five miles alone—except for the driver. As we moved or stopped at traffic lights, the occupants of other regular busses or cars looked at the banner, then at the driver, then at the bus, then at me, its lone occupant, and laughed.

At one stop a lad with a newspaper camera photographed me. Fame at last, I thought, and in Hollywood! What paper was he from? I asked. "It's just an assignment from my photography school," he explained.

Thus, in solitary splendor and to the amazement of the guests of the Rossmore Manor Hotel, I arrived at my destination.

Maple Leaves in the Hollywoods

The maples were by no means lost among the giant redwoods of California, as you would easily learn if you were a paper-reading Angeleno. Canada broke on the front pages of three local dailies and caused others, their interest provoked, to trail yours truly for copy.

The exuberant Syd Taube, now an LA resident, informed the boys in the press room that No. 28 was the only tent in the British Empire. Jim Luntzel of Hollywood Publicity Associates, looking for color, suggested some character shots and sent to the wardrobe department of one of the studios for something characteristically Canadian. The messenger returned with a Mountie red-coat uniform and the kilted togs of one of our Scottish regiments. The photogs were startled into laying down their drinks and getting off the Ambassador's best beds and chairs.

At their insistence Paul Maynard and Gordon Lightstone and I tried on the toggery but our failure to observe girth control in the past defeated our intentions. The bulb boys were depressed and were about to return to the free drinks when in walked Nat Taylor and Harry Mandell. We gave Nat a fast line and had him in the uniform before he knew what was going on. Billie Hunt, a lovely model, donned the kilts and the parade started for the registration desk, where the boys shot their heads off.

Three papers ran the pictures and others which heard about them asked for more shots the next day but Taylor ruled against retakes and new stills. But it gave the boys an idea and they went after Mexican and Cuban shots along the same line.

Seeing the pictures in the paper, Steve Broidy of Monogram immediately wired Nat offering to star him in "Taylor of the Mounties" and asking about salary terms.

* * *

The Two Ed Zorns

For a long time I have been wondering who the USA Ed Zorn was, his name cropping up in the trade papers from across the border and causing confusion with Famous Players' Ed. On the train I got talking with a member of the Chi delegation and — what d'ya know? — he turned out to be the other Ed Zorn, prexy of the Illinois Independents and a charter member of the Motion Picture Foundation. But I was really surprised when I learned that he was attached to the Toronto and Calgary branches of Paramount in the days of George Weeks — over 20 years ago. He asked about the Bishop boys, Ron McClelland, Charlie Mavety and many others . . . The host tent, No. 25, maintains grand clubrooms in the Ambassador Hotel. Its officials sure rigged up a grand schedule of entertainment, with passes to the leading theatres, a tour of the radio centres, etc. Gene Autry entertained the barkers at lunch in the Ambassador one day and Paramount the next. Charlie Skouras, chief barker of No. 25, arranged a studio tour and lunch at a beach club and Steve Broidy and the Mono crowd threw a grand party for barkers and wives at Earl Carroll's . . . As this is written the business sessions are about to start and deadline pressure may prevent me from reporting on everything as it occurred . . . Nat Taylor, Harry Mandell and Harry Allen had a busy time meeting with Screen Guild officials, talking with Bryan Foy at Eagle-Lion and getting together with representatives of their various interests . . . Audrey and Gordon Lightstone got here early, he having a date with Charlie Reagan and the Paramount men for business talks.

* * *

More Next Week

I'll tell you more about the Hollywood doings of the Variety lads and hosts next week. I presume you want to know more about the hospitality of Gene Autry, Steve Broidy and Jack Warner.

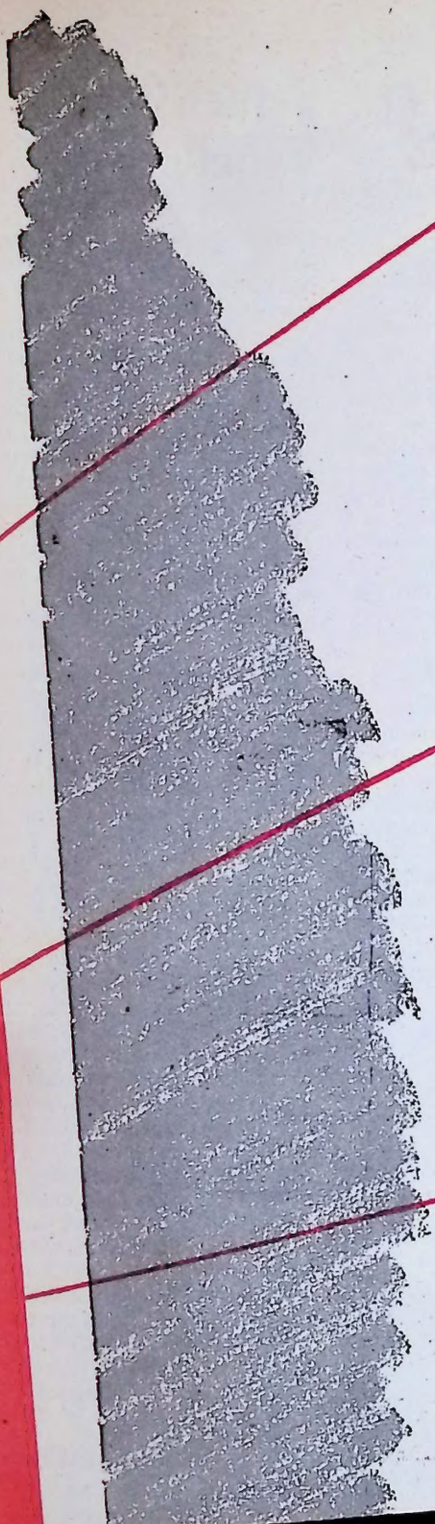
TIME

APRIL 7, 1947

Says of

"THE MACOMBER AFFAIR"

"a brilliantly good job—the best yet—of bringing Hemingway to the screen. None of the principal players could possibly be improved upon. Macomber is a remarkably exciting picture!"



With marginal notes by U.A.!

"The others were
"Farewell To Arms"
"For Whom The
Bell Tolls"
"The Killers"

Gregory Peck
Joan Bennett
and
Robert Preston

BENEDICT BOGEAUS presents

GREGORY PECK · JOAN BENNETT

in Ernest Hemingway's

"THE MACOMBER AFFAIR"

also starring

ROBERT PRESTON with Reginald Denny · Jean Gillie

Directed by ZOLTAN KORDA

Produced by Benedict Bogeaus and Casey Robinson

Screenplay by Casey Robinson and Seymour Bennett

Adaptation by Seymour Bennett and Frank Arnold

Hirliman To Make Films In Canada

(Continued from Page 1)

the shrine of Ste. Anne de Beaupre is located. A French version is under consideration.

Distribution arrangements for the Hirliman product, which will be directed by Robert Wilmot, are set with Screen Guild. Wilmot has a number of important European films to his credit. Players have not been cast as yet.

Hirliman, who studied Canadian possibilities during several visits in the past few months, said that it was his intention to establish activities on a permanent scale. While he has no Canadian financial connections, his enterprise will be as Canadian as possible, it being his intention to draw on our actors and technicians wherever possible.

Locale of the stories will be the Dominion, and he plans to use natural backgrounds, such as locks, grain elevators and so on. Some of the films will be remakes of properties owned by him.

Canada, said Hirliman, is an ideal place for certain types of pictures since its culture embodies much of those of the two leading English-speaking countries, the United States and Great Britain, as well as that of France.

WB Buys 'Sunburst'

"Sunburst," by Dietrich W. Hannaken, former assistant to producer Joe Pasternak at MGM, and Aleck Block, radio writer of "Suspense" programs, has been bought by Warner Bros., as a vehicle for Ronald Reagan and Alexis Smith.

Para Sets Dates For Sales Drive

Paramount Pictures' 1947 sales drive, which will be conducted under the title "Celebrating 35 Years of Leadership," was announced recently by Charles M. Reagan, the company's vice-president in charge of distribution.

The sales contest will start on August 31 and end November 29. The first week will be "Paramount Week."

Reagan said plans were being made by Paramount to give the drive rating as the biggest in the company's history, with prizes the largest ever to be offered by the firm.

Mono Title Change

"The Law Comes to Gunsight" is the new title for the Monogram Johnny Mack Brown western formerly labelled "Backfire."

Warners Signs Model

Kyle MacDonnell, former Conover model, has been signed to a term contract by Warner Brothers.

Paulette Goddard In 'Angel Face'

Paulette Goddard will be starred by Paramount in "Angel Face," Charles Schnee's dramatic story of a woman in the show world who has a cherubic face but a heartless way of living. Schnee's original story will be put into script form by Claude Binyon, who will produce the picture.

Three Films Shown To NS Legislature

Three films were given a preview showing to members of the Nova Scotia Legislative Assembly at Province House recently by T. J. Courtney, former Maritimes supervisor for Odeon Theatres in Canada and now director of information for Nova Scotia.

Presented at the request of Courtney in order to acquaint members with the use of motion pictures by the Provincial Department of Industry and Publicity and to get their opinion, the films were all in color and used sound. "Happy Valley" and "Spring Fever" were Courtney's and "Craftsmen at Work" was by Margaret Perry of the Department of Information.

Radio Tie-In For Jerome Kern Pic

A special radio program featuring the melodies of Jerome Kern was used by W. H. Helm, manager of the Avon Theatre in Stratford, Ontario, to publicize the opening of MGM's "Till the Clouds Roll By." Carried by station CJCS, the program left one tune unnamed and awarded theatre tickets to the first 15 who guessed the title. Newspaper ads announced the contest.

Para Signs Webb

Paramount has taken up its option on Richard Webb, young contract player now before the cameras in "The Big Clock," starring Ray Milland and Charles Laughton.

Welcome Variety Founder

John B. Harris, Big Boss of the Variety Clubs (right), is presented a corsage of camellias by Rosalind Russell on the set of "Mourning Becomes Electra" as Toronto's Raymond Massey looks on. The flowers, of a newly cultured hybrid developed by the Society of American Florists, were named the Variety Clubs Camellia in honor of the 11th annual convention of the Variety Clubs.

Byrnes Given Variety Award

(Continued from Page 1)

Bros. Studios, denied that "conflict is inevitable" and expressed the belief that "we can make the peace and keep the peace."

The address was in response to the presentation to Byrnes by Variety Clubs of the annual Humanitarian award which is bestowed to the individual who, in the opinion of a panel of seventy leading newspaper editors and radio executives, has contributed the most during the preceding year to humanity. Former recipients include Evangeline Booth, Sister Kenny, Father Flanagan, Cordell Hull, Martha Berry, Sir Alexander Fleming and Dr. George Washington Carver.

Byrnes told the audience of the nation's topmost showmen who comprise the membership of Variety that "in both the Soviet Union and the United States there is too much talk of war and too little talk of peace." Neither people want war, he said

"We have made it clear to the Soviet Union that it cannot dictate the terms of peace," Byrnes stated. "We must also realize that the United States cannot dicate the terms of peace."

The presentation of the Humanitarian award plaque was made in Washington by Chief Justice Fred M. Vinson, who recounted the history of Variety Clubs from its origin following the finding of a foundling child in a Pittsburgh motion picture theatre, to its present eminence in charity work in behalf of underprivileged children in the United States, Canada and Mexico. Byrnes, he said, in the presentation, had, as secretary of state, "worked selflessly seven days and seven nights a week to build peace."

'McGuffey The Great'

"McGuffey the Great" has been purchased by Warners as a vehicle for Dane Clark and Sydney Greenstreet.

MGM To Release 'Joan Of Lorraine'

Louis B. Mayer has announced signing of agreements for release by Metro-Goldwyn-Mayer of the forthcoming Technicolor production based on the life of Joan of Arc, to be brought to the screen by Ingrid Bergman, Victor Fleming and Walter Wanger. Miss Bergman will portray the title role. Production is scheduled to begin July 15 at the Roach studios. Maxwell Anderson, author of the stage play "Joan of Lorraine," in which Miss Bergman is starring on Broadway, has arrived in Hollywood to write the screenplay.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 12, No. 22 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Murder In Reverse

with William Hartnell, Jimmie Hanley
Anglo-American—PRC 80 Mins.

STRANGE STORY TWIST RATES THIS IN THE "SLEEPER" CLASS: MERITS ATTENTION.

A man cannot be punished for the same crime twice. That's the idea here. It's a good idea, too, and builds up to highly intriguing drama of legalistics and a series of unique events. Louis H. Jackson, the producer, must have gone into the lawbooks for his basic story. He found something distinctly novel which evolves a wry reflection on British jurisprudence.

The crime is established as one of the passion variety. A workingman in the Limehouse district of London learns his wife is deceiving him. One night she runs off with her lover. The husband catches up with them and pursues the man in the case along the waterfront. The hunted disappears after diving into the Thames. The husband is arrested and it is proven in court that he has killed a man. There is no body. The incriminating evidence is circumstantial. He is sent up for 15 years.

This is established in flashback treatment. A London editor is trying to get a young reporter enthusiastic about the case. In setting forth the leads he is covering his own tracks. He had adopted the daughter of the supposed culprit. William Hartnell is released after serving his sentence and he tracks down his past via his wife, who has sunk to prostitution; his daughter who unwittingly is helping him and eventually to the "dead" man.

By a ruse he arranges to confront the prosecutor of his case with the man he was supposed to have killed. He does so. In a lengthy tirade he shakes the very foundation of his profession. Then he shoots the man who was supposed to have been dead all along. It is the murder of a man legally called dead.

The story is soundly set forth and played out intelligently. While the cast is not generally known here, they deliver effective performances. Production details lend sincerity to the plot.

CAST: William Hartnell, Jimmy Hanley, Chili Bouchier, John Slater, Brefni O'Rourke, Dinah Sheridan, Petula Clark, Ben Williams, Marie O'Neill.

CREDITS: Producer, Louis H. Jackson; Directed by Montgomery Tully; Screenplay by Montgomery Tully based on a story by "Seamark."

DIRECTION, Good.

PHOTOGRAPHY, Good.

Great Expectations

with John Mills, Valerie Hobson
Eagle-Lion 115 Mins.

WELL-NIGH FLAWLESS DICKENS' INTERPRETATION IS A SOUND JOB OF STORY-TELLING; A SOCK DRAMATIC ENTERTAINMENT WITH CONSUMMATE ARTISTRY EVIDENT THROUGHOUT. IT SPELLS TOP GROSSES.

The easy way to take the literary work of Charles Dickens is via the film. That fact was never so true as it is in the case of this J. Arthur Rank Cineguild Production. Popular literary taste is one thing. The monument of writing that Dickens left behind still stands. Perhaps it will loom again as a source of screen material. Past performances of Dickens' works have been important theatrical revenue, for Dickens was a writer who probed, dug, brought into the light of day many variegated facets of life, of periods, bizarre personalities, of more than simple interest.

David Lean's direction of this film is an example for the books, the know-how manuals. He keeps the story flowing constantly with fine, swift change of pace. Never for one moment does the tale droop or is interest made to falter. The plot is a series of stories within stories, characterizations, concentration of color and costume of the period and keen analysis into motives. Very creditable is selection of locales which render sincerity and credence.

There are astonishingly fine performances. Seen in the early parts of the story are Anthony Wager and Jean Simmons, a pair of youngsters who perform with honesty, candor, fine skill. Later, in the same name parts, but as grown-ups, John Mills and Valerie Hobson soundly convince the audience of the passing of years. The resemblances of the child players to Mills and Miss Hobson is a masterful piece of casting.

The essence of the Dickens' story is the childhood and young adult life of "Pip" and "Estella." John Mills, the former, is an orphan, Miss Hobson, as "Estella" is the adopted charge of Martitia Hunt, an embittered old woman, who raises the girl to lead the male sex on and play havoc with their emotional sensibilities. This is a vengeful motive for her own disastrous wedding day.

Mills as a youngster encounters an escaped convict whom he furnishes with food and drink. The convict is later retaken. The boy's home life is not what it might be. In short order he is summoned by Miss Hunt to her big house to play with Jean Simmons. The girl angers and mystifies him but he returns and this goes on until he reaches 14, age when he becomes apprenticed to Blacksmith Bernard Miles. Six years later he is informed of a legacy that will take him to London and enable him to become a gentleman. He is not able to learn the identity of his benefactors but he harbors a suspicion it is Miss Hunt. In London he becomes the man about town and everything is rosy. Miles visits him and there is a painful new social barrier sprung up between them. Later, Finlay Currie, the escaped convict who was sent to Australia where he made a fortune in sheep, comes a-visiting and Mills is set right.

Miss Hobson, meanwhile, has been educated abroad, returns to London to become a butterfly on the social scene. Mills is enamored of her but she scorns him for others. This attention for other men is primarily directed at eventually making their lives quite miserable. She plans to wed. When Mills learns of this he sets about to go to Australia with Currie. Currie is in the country illegally and will be hanged if caught. A sudden fear of pursuit and observation seizes Mills and he immediately lays elaborate plans to get out of the country with Currie. This story segment becomes a gripping excitement and the outcome of it lands Currie in jail where he later dies of illness, rather than the rope. It also comes out here that Miss Hobson is his daughter and when this information is out her impending marriage is cancelled. Mills finds her at Miss Hunt's musty old house. He speaks his undying, constant love and determines to bring her out of her morbid reverie after which they find each other.

"Great Expectations" is a good story, excellently told. It is a display of film making of distinction.

CAST: John Mills, Valerie Hobson, Bernard Miles, Francis L. Sullivan, Finlay Currie, Martitia Hunt, Anthony Wager, Jean Simmons, Alec Guinness, Freda Jackson, Torin Thatcher, Hay Petrie, George Hayes, Richard George.

CREDITS: Producer, Ronald Neame; Director, David Lean; Executive Producer, Anthony Havelock-Allan; Adapted by David Lean, Ronald Neame; Production Design, John Bryan; Cameraman, Guy Green.

DIRECTION, Excellent.

PHOTOGRAPHY, Fine.

The Fabulous Dorseys

with Tommy Dorsey, Jimmy Dorsey, Janet Blair
UA 88 Mins.

EMINENTLY SALEABLE PRODUCTION ENHANCED BY POPULAR MUSIC, CURRENT INTEREST.

For profitable purposes this biography of the Dorsey brothers, their rise and successes, their falling out and falling in, is good bet for any exhibitor all down the line.

There's a dozen or so potent names deriving from the popular music world to assist exploitationwise. Chief among these are Paul Whiteman, Charlie Barnet, Henry Busse, Mike Pingatore, Ziggy Elman, Bob Eberle, Helen O'Connell, Art Tatum, Stuart Foster, Ray Bauduc and the two orchestras of the Dorsey brothers.

Sons of a Pennsylvania coal miner who gave music lessons to increase the family income, the boys grow up to form their own band. Miss Blair is right with them. Along the road to success they pick up William Lundigan. He serves as arranger and later the romantic interest as things pan out with Miss Blair. Subject to fraternal fisticuffs when they violently disagree how music should be played the pair fall out and go their separate ways. But before this schism they partake in a jam session that is a moot poin in the proceedings.

In an effort to bring the brothers together Miss Blair swipes Lundigan's concerto and arranges with Paul Whiteman to give it a first performance with the Dorseys playing solo parts. When they learn of each other's presence they leave the rehearsal hall in a huff.

The Dorsey's parents, played by Sara Allgood and Arthur Shields, also fail to affect a reconciliation. It is only when Shields dies suddenly that they are reunited and the last scene is a gala rendition of Lundigan's music and the reunion of the lovers, for it seems they too, had a falling out.

CAST: Tommy Dorsey, Jimmy Dorsey, Janet Blair, Paul Whiteman, William Lundigan, Sara Allgood, Arthur Shields.

CREDITS: Producer, Charles R. Rogers; Director, Alfred E. Green; Original screenplay by Richard English, Art Arthur, Curtis Kenyon; Cameraman, James Van Trees.

DIRECTION, Good.

PHOTOGRAPHY, Good.

In 'Lulu Belle'

Dorothy Lamour will star in Benedict Bogeaus' "Lulu Belle."

RKO Doubled '45 Net During '46

Setting a new company high and doubling its 1945 net, RKO Corporation recently reported a 1946 consolidated net profit totalling $12,187,805, equivalent to $3.17 per share on the outstanding common stock. The 1945 figure stood at $6,031,085 or $1.59 per share after conversions of six per cent preferred stock.

A new record gross was also established the past year, with $120,125,633 comparing with $96,118,810 for the previous 12 months. Film distribution receipts hit a new top of $72,966,727, with producing and theatre operating subsidiaries contributing equally to the consolidated profit.

Although all revenues are continuing at a fairly high level thus far in 1947, a considerable drop is expected in consolidated earnings for the first quarter over the same period in 1946, due to the increased percentage of independent productions in distribution. Another contributing factor in the comparative decrease between the two periods is that in 1946 exceptionally high returns were received from "The Bells of St. Mary's."

The report also indicated that RKO is negotiating to eliminate outside participation it its theatre operations, with a view either to acquire completely or sell out entirely in line with New York Equity suit decree. Over 75 per cent of its houses will not be affected.

Increase interest in the company's pension plan is being shown, with some 50 employees of retirement age are receiving benefits. Assets of the fund aggregate $2,000,000, with 59 beneficiaries of deceased employees having received $228,921 in the three years of the plan's operation.

Clark In USP Pic

Dane Clark will costar with Lilli Palmer in United States Pictures' "Ever the Beginning," for Warners release.

November Issue Date For WB Newsreel

Plans have been completed and an early November release date set for the first issue of Warner Brothers' Newsreel. Headquarters will be in New York, with the company's film laboratory in Brooklyn handling the job of turning out prints.

James Allen, a member of the Warner Studios executive staff since 1933, will be in charge and distribution will be handled by the short subject department under Norman H. Moray, sales manager.

Malone and Morgan Boost Ball

Dorothy Malone and Dennis Morgan, on the set of "Two Guys From Texas," are shown hankering for a privilege which is yours—that of attending the By-Line Ball of Toronto press folk.

Guest of honor at the ball, to be held on one whole floor of the Royal York Hotel the evening of Saturday, June 7th, will be Barbara Ann Scott, Canada's figure skating champion of the world, who was recently named Toronto's "Princess of the Press." A special representative of the newspapermen of New South Wales, Australia, will also be on hand, in the form of "Bluey," a 60-pound kangaroo, flown over for the occasion.

Although a sellout is expected, tickets are still obtainable from Jim Nairn, Famous Players, Jack Chisholm, Associated Screen News, and Glenn Ireton, Warner Brothers.

Laura Elston Speaks To Women's Group

Laura Elston, well-known radio commentator and publicist, recently addressed a dinner meeting in Toronto of the Young Business Women's Club.

Miss Elston spoke on film censorship, comparing Canada, the USA, England and Australia. She also traced the rise in popularity of British films and stated that Canada should be proud of her first bilingual film, Quebec Production Corporation's "Whispering City" and its French counterpart, "La Forteresse."

'Lewis And Clark' RKO Big Color Pic

"Lewis and Clark" will be produced by Stephen Ames in Technicolor for RKO. This romantic action story concerns the adventures of the explorers Meriwether Lewis and William Clark in the Northwest in 1805 when they headed the first expedition ever to cross America to the Pacific north of Mexico.

Filming will be done largely in Oregon. Screenplay will be written by Ernest Pascal. The production will carry one of the largest budgets on RKO's new schedule.

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Telev'n Study At SMPE Gathering

Agenda scheduled for the next semi-annual convention of the Society of Motion Picture Engineers, to be held October 20 to 24 at the Hotel Pennsylvania, New York, will include a discussion on requirements in theatre design for Television; a discourse with the proper economic maintenance of theatres as the subject; and the detailing of plans of the new Prefabricated theatres, Quonset-Hut theatres and Drive-in theatres, which are proving so popular with moviegoers as well as exhibitors. The program, featuring the theatre engineering conference, was set by Loren L. Ryder, president of the society, at the conclusion recently of the Spring conclave in Chicago.

Designed to keep society members abreast of the latest developments in the period of extensive theatre building and modernization ahead, the Fall meeting will be principally devoted to the various phases of theatre design and construction. It will cover acoustics, lighting, seating, ventilating, floor covering, decorating and display, with special emphasis being placed on methods of assuring the utmost in public safety as well as maximum comfort and the highest standards of performance.

Theatre owners and their construction and maintenance representatives, as well as officials of exhibitor associations, will be invited to join leading theatre architects and technical representatives of various manufacturers in the Conference to contribute their views, exchange ideas and learn about new materials and equipement at the various open forum talks.

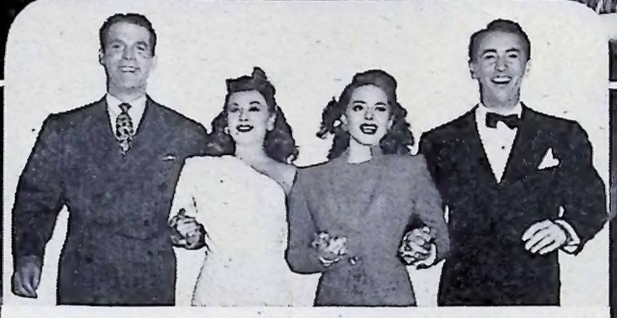
Two Theatres Sold In Western Canada

Michael Phillit, acting for Northwestern Theatres, has purchased the Elite Theatre in Kamsack, Saskatchewan, from John Kowbel. House holds 300 and will be extensively renovated. The 300-seat Empress Theatre in Ponoka, Alberta, has been bought by H. Labrie from B. R. Headley.

Winnipeg Girl Stars With Franchot Tone

Shirley Patterson, former Winnipeg girl, has been given the lead feminine role opposite Franchot Tone in "Repeat Performance" being produced by Eagle-Lion of Hollywood.

She was seen in a stage production by studio scouts and was signed for "North of the Rockies" with Bill Elliott. She was then given a contract with MGM.



'Suddenly It's Spring' Para Comedy

PARAMOUNT'S "Suddenly It's Spring," starring Fred MacMurray and Paulette Goddard and with a strong supporting cast, is a marital comedy arising from wartime change of heart which should provoke plenty of boxoffice interest.

Story deals with a man and wife who go off to war. She is a WAC captain specializing in marital affairs. He has been specializing during his service in making love to another woman, thinking that due to the long absence their love for each other is over. Not so with wifie.

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